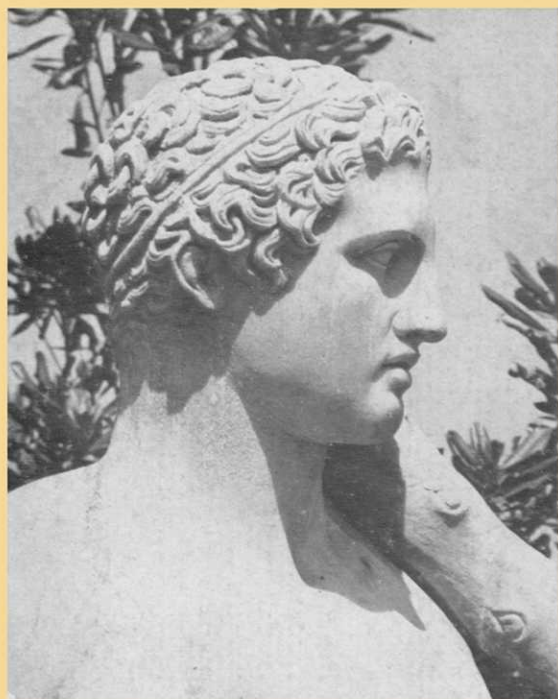


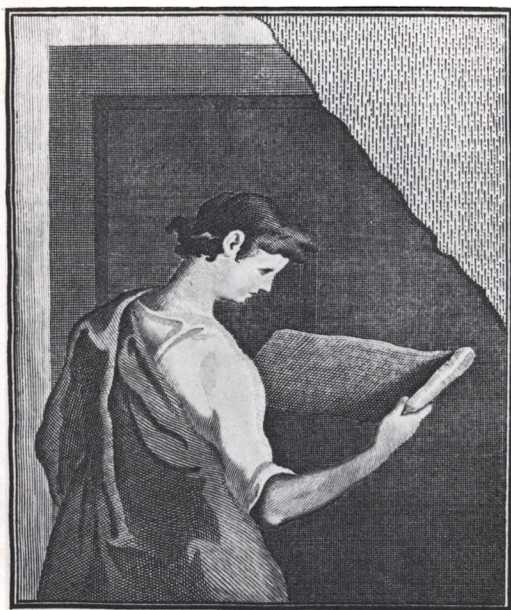
The
J. Paul Getty Museum
Guidebook



L O S A N G E L E S : 1954

VISIT...

LANZAROTE
Caliente.COM



THE J. PAUL GETTY MUSEUM LIBRARY

*The J. Paul Getty Museum
Guidebook*

*The guidebook has been prepared by
W. R. Valentiner and Paul Wescher,
the section on the Louis XV and XVI Galleries
being the work of Dr. Wescher,
and that dealing with the
paintings and classical sculpture by Dr. Valentiner.
Thanks are due to Miss Ebria Feinblatt
for her help in the section on classical sculpture,
and to Mrs. Mary Adams
for preparing the manuscript for the printer.*

CONTENTS

Introduction	5
I. Courtyard	9
II. The Louis XV Room	10
III. The Louis XVI Room	15
IV. Roman Room	20
V. Hallway	21
VI. The Picture Gallery	23
Illustrations	29

PRINTED BY ANDERSON, RITCHIE & SIMON : LOS ANGELES

This page intentionally left blank



Courtyard

INTRODUCTION

THE J. PAUL GETTY MUSEUM developed out of a private collection which Mr. Getty formed during the last twenty years and which, like all outstanding private collections, has its own distinctive character.

While large museums are held together through a systematic arrangement based upon principles of education, the binding element in a private collection is the owner's personal flair. The formation is more a matter of intuition than reasoned plan, as in the case of the public institution. That is why private collections like ours, even when they become public, often have a special charm absent from museum collections which from their inception are created with an eye to the education of the public.

The Getty collection comprises in the main two seemingly heterogeneous fields, separated from one another by time and character: French 18th century art and Greek and Roman sculpture. Visitors confronted with these products of completely different cultures, will by preference be more inclined to one than to the other. But they should be aware that it is today quite possible to admire both types of art when they are represented by masterpieces of the first rank. André Malraux rightly crystallizes the catholicity of modern man's unique historical perspective today which enables him to understand and appreciate the great art of all cultures rather than occupy himself only with those epochs connected with the style of his own time. Thanks to the constant widening of our horizon, nothing is alien to us in the original creativeness of all great epochs.

There will of course always be museum visitors who will relate everything they see to themselves and judge works of art from the standpoint of adaptability to their homes. However, museums are not formed to cultivate prejudice, but to encourage those who wish to extend their knowledge and experience, and to learn from other cultures what perfection art can attain, in order to spur efforts towards accomplishment

in our own culture. To have culture means to be receptive to the expression of other cultures as much as to our own.

The great originality of Greek art of the classical period, as well as of French art of the 18th century, resulted in an endless stream of imitations throughout the epochs which followed the period of creativeness. As French art is closer to us in time, its copies—especially in the field of furniture which is so splendidly represented in the Getty collection—can still be found abundantly in many American homes where people try to capture something of the radiant shimmer and elegance of pre-Revolutionary France. Here, then, they are invited to see originals of superb quality, and to perceive that it is impossible to bring to real life again a style of the past which was created as an expression of a conception of the world utterly different from the one of today. It should teach us that, since every period forms an art expression of its own, it is better to be satisfied with what our time can produce than to imitate that which cannot be imitated, even if a few are in a position to surround themselves with originals of the past.

In the case of the classical epochs, we observe a similar relationship between Greek art and Roman copies as between French art and modern imitations. With all their infinite skill, the Romans were only great when they developed their own genius, which was primarily for portraiture, of which we find such excellent examples in our collection, ranging from the Republican epoch to that of the late emperors of the Antonine age. It is true that Roman copies of Greek masterpieces have considerable historic value as the preservation of famous compositions of works which would otherwise have been lost. But only in exceptional instances is the re-creation combined with fine workmanship, as in the case of the celebrated Lansdowne *Hercules* which, executed in Pentelic marble, was copied after a great work by Scopas in the 4th century B.C. The sculptor was probably a Greek engaged by the Emperor Hadrian, a lover and collector of Greek originals, in whose villa at Tivoli the statue was found. Otherwise we should study Roman copies

of famous Greek sculptures primarily to train our discernment in differentiating between copies and originals. A comparison is easily afforded in our museum by the presence of several Greek masterpieces of the 5th and 4th centuries B.C., three sepulchral reliefs, and the torso of a Koré, from Athens, collected by Lord Elgin when he formed the famed Elgin marbles group which he sent from Greece to England.

Following the sculptures which appeal to the sense of touch, and the French art objects which increase the pleasure of high craftsmanship, the small collection of paintings, in the picture gallery, presents the changeover from the three-dimensional to the two-dimensional world of painting with its imaginary content. Examples from the great epochs of Italian Renaissance and Dutch Baroque show the evolution from the devotionism of the Middle Ages to the worldly tendencies of modern times. A few religious and historical pictures by the Italian masters lead to the interior and exterior scenes of genre-like character of the Dutch painters, the art of portraiture which began in the early Renaissance connecting both schools: the 16th century Venetians, such as Cariani and Lorenzo Lotto, and the Amsterdam painters of the 17th century, Nicolaes Elias Pickenoy and Bartholomeus van der Helst. We can follow the further development of the portrait into the 18th century as we end our selection with a masterpiece by Thomas Gainsborough, dated 1778, representing the first great auctioneer, James Christie, under whose eyes were sold many of the great art works accumulated in England at this time.

The charm of the Getty Museum lies not least in its surroundings, situated as it is in a small fertile valley which rises up from the ocean front and which, with its natural spring, attracted early settlers to its fresh water in the course of their sailing trips. With its well-kept gardens opening on views of marble statues between green hedges and enchanting glimpses of the ocean, it offers a combination of art and nature which, thanks to its donor, will be, we hope, for years to come a place of never-ending enjoyment to its visitors.

W. R. V.

This page intentionally left blank

I. Courtyard

In the center of the courtyard is a marble fountain, decorated at its base with three bronze monkeys, a repetition of the fountain by Giovanni da Bologna (1524-1608), in the Boboli Gardens, Florence.

A number of Roman sculptures decorate the walls of the courtyard. To the left of the entrance (No. 1) an over-life-size statue of the elder Faustina (inscribed on the base: *Faustina senior*), wife of the Emperor Antoninus Pius, who, after her death in A.D. 141, erected a temple to her in the Roman Forum. The figure, formerly in the collection of the Earl of Pembroke, Wilton House, is very close to the statue of the Empress in the Capitoline Museum, Rome. It has been conjectured that the left hand originally held a cluster of wheat-ears, which would suggest that the Empress was here represented as the goddess Ceres. Faustina the elder was the daughter of the Consul M. Annius Verus; she married Antoninus Pius in 112/15, and became the mother of the younger Faustina, later the consort of Marcus Aurelius. In honor of his conjugal harmony, Antoninus Pius caused coins with the effigy of Concord to be struck after his wife's death.

On the wall next to the statue (west wall) (No. 2): Unfinished head of a philosopher or poet, Hellenistic, 3rd century B.C.

(No. 3) Statue of Venus. Roman copy after Greek original of the 3rd century. From the collection of Cardinal Mazarin, Paris.

On the wall opposite the court entrance (north wall), from left to right: (No. 4) Head of Alexander the Great, Roman copy of the 2nd century after Greek original of the 3rd century B.C.; (No. 5) Venus Genetrix, reduced Roman copy after the original by Callimachus, 5th century B.C.; (No. 6) Head of a Goddess, Roman Copy of Greek original, 4th century B.C.; (No. 7) Relief restored as Triumphant Return of Dionysos from the East, Roman, 2nd century (from the collection of the Earl Fitzwilliam); the scene may have originally repre-

sented the triumphal procession of a conqueror, to judge from the crushing of the barbarians, rather than the return of Dionysos; (No. 8) Marble ornament from a temple, Roman, 1st century B.C.; above (No. 9) Alabaster lion's head, Roman, 1st century B.C.

(No. 10) Over-life-size statue of Hercules (the famous Lansdowne Hercules), Pentelic marble, Roman copy after a celebrated work by Scopas, the great Greek sculptor of the 4th century B.C. Found in 1790 near Hadrian's villa at Tivoli. That the Emperor Hadrian (A.D. 117-138) had copies made in Greece of original Greek works accounts for the excellence of this statue which Waagen (*Art Treasures in Great Britain*, II, 1854) called "one of the most important statues of Hercules that we possess. The character of the head is remarkably noble, and the forms very vigorous." According to Michaelis (*Ancient Marbles in Great Britain*, 1882) "... perhaps the most important classical statue in English collections." Reproduced in Furtwängler, *Masterpieces of Greek Sculpture*, 1894; Charbonneaux, *La Sculpture Grecque*, 1953; Rodenwaldt, *Die Kunst der Antike* (Propylaen Kunstgeschichte), 1927, etc. The finest characterization of the statue is given by L. Curtius, *Die Antike Kunst*, II, 1938, p. 407.

In the doorway to the right, which leads to the front of the mansion (Nos. 11 and 12), two female busts by Hiram Powers, American, 1805-1873.

The bronze door, a 19th century work in Renaissance style, opens into the spacious and magnificent French Gallery.



II. The Louis XV Room

The gallery has been transformed into a "period-room" complete with Louis XV wall paneling and bracket lights, rock crystal chandelier, tapestries, and furniture.

The five large tapestries which cover most of the walls and give the room its festive appearance are woven after designs by the famous court painter François Boucher (1703-1770). They belong to two different series: the one opposite the entrance (No. 1) forms part of the series called "The Loves of the Gods" which consists of nine pieces and was executed at the royal Beauvais factory since 1749.¹ The motif of this unusually large hanging combines two subjects in one, namely, "Jupiter and Antiope" at the right, "Ariadne and Bacchus" at the left side. There exists only one other piece of the same combination, at the Metropolitan Museum in New York.

The four other tapestries, also woven at Beauvais during the directorship of J. B. Oudry and F. Besnier (1735 to 1753), belong to a series called "The Story of Psyche" which consists of five pieces. The largest one to the right is the first of the set and represents "Psyche's Arrival at Cupid's Palace" (No. 2). It is followed by the one to the left of the entrance representing "Psyche at her Toilet" (No. 3). The two remaining pieces show "Psyche Abandoned by Cupid" who has turned into a child and is vanishing heavenward (No. 4). The last one, hanging opposite the staircase (No. 5), represents "Psyche at the Basket Maker," a motif which La Fontaine added in his "Fables" to the antique myth. The coat-of-arms of Bourbon and Navarre in the upper center of this piece indicates that this set, as most of them, was woven for a member of the royal family.

The suite consisting of sofa and two armchairs (Nos. 6 to 8) at the right end of this gallery underneath the tapestry with "The Arrival of Psyche" dates from about 1725-1730 and shows the capricious Regency style. Seats and backs are covered with tapestries woven at the Royal Gobelins factory after designs by Claude Audran and Jean-Baptiste Oudry, displaying parrots and other birds, a monkey with a fiddle, a leopard and human and animal grotesques between floral scrolls.

The suite of a sofa and two chairs on the opposite end of the gallery (Nos. 9 to 11) is remarkable for its carved gilt frames which were made and stamped by the then best-known special-

ist for woodcarving of this kind of furniture, Jean-Baptiste Tilliard (in the permanent service of the crown since 1729).

The luxurious furniture in this room originated entirely in the period between 1720 and 1770, that is, at the time of the Regency and of Louis XV. Great changes were taking place in the decades after the death of Louis XIV (1715) and reflected in the arts and in the style of living. As in painting, sculpture, architecture, the change became also noticeable in furniture. The general tendency led away from the stiff, theatrical pomp which marked the Louis XIV period to the more elegant and intimate forms of the rococo. With a greater purity of design of the bodies developed the art of the woodwork and of the inlaid ornamentation for which all sorts of new woods were employed. The rich use of colored woods and of the lacquer technique imported from the east simultaneously caused a reduction and refinement of the bronze mounts.

The earliest pieces of furniture in this gallery are the large library table,² No. 12, and the two commodes, Nos. 13 and 14. The table is the work of Charles Cressent (born 1685, master since 1719), who was then the most famous cabinetmaker and appointed as such to the court by the Regent, Duke Philippe of Orleans (1715-1723). With its still opulent bronze mounts forming the structure of the furniture and emphasizing its corners by sculptured human and grotesque heads, this table is most characteristic of the craftsmanship of Cressent who began as a sculptor and designed and cast his bronzes himself. Motifs of his workshop recur also in the ormolu with a group of playing children and the long endive branches rising from claw feet on the commode (No. 13) in the right-hand corner.

Other cabinetmakers—following the rules of the guild—employed for their bronze mounts the collaboration of sculptors like Jacques Caffieri (1678-1755) whose splendid designs can be seen in the four large bracket lights (Nos. 15-18) or of Juste Aurel Meissonier whose fanciful design appears in the ormolu mounts of the two powder-blue Chinese Vases (Nos. 28-29). In the commode, No. 14, signed by C. M. Cochois, the Regency

style still prevails in the stilted shape and the comparatively heavy legs and ormolu plaques chased with grotesque masks in foliage at the three sides. Charles Michel Cochois was received as master of the guild in 1734 and was active in the following three decades. But in all of his works he continued to cling to the conservative forms fashioned by the old André-Charles Boulle (died 1732) and his sons.

The further development towards the graciously curving forms of the Louis XV period can be followed in the two commodes, No. 19 and 20, the black-lacquer corner cupboard, No. 21, and particularly in the different writing and reading desks and work tables as Nos. 22, 23, 24, and 26. The large commode, No. 19, opposite the entrance has an almost exact replica in a richly ornamented marquetry commode of the former Leeds Collection, London, signed "*Joseph*" (Baumhauer), and is undoubtedly also the work of this well-known master. With its bombé or belly-shaped body and its cabriole legs it shows, as also the large double-desk, No. 22, the classical Louis XV type of a certain robust and representative character which we may compare to Nattier's and Boucher's contemporary painting. The corner cupboard signed by Jacques Dubois (No. 21) and the lacquer commode by the master, *B.V.R.B.* (No. 20) manifest, on the other hand, the refined taste promoted by the King's Favorites, the Marquise de Pompadour and Du Barry, which we may find in the paintings of J. B. Le Prince or J. B. Huet. Around 1750 to 1760 this prototype of French furniture had reached its pitch in beauty, elegance and perfection and became famous all over Europe. At the same time Paris attracted the best cabinet-makers from other lands, especially from Germany and the Low Countries.

In the exquisite reading and writing table, No. 24, we have one of the great furniture pieces designed and executed by Jean-François Oeben (1710-1763), who then directed the most successful shop in Paris. He became the teacher of a whole generation of famous cabinetmakers like Riesener, Carlin, Leleu

(see Louis XVI gallery, Nos. 9, 15, and 14) and was appointed as the King's cabinetmaker in 1754. Madame Pompadour preferred his furniture to all others and sponsored him wherever she could.

Oeben had learned the trade of locksmith before he changed to cabinetmaking, and it was his invention that introduced automatic mechanisms into furniture, such as sliding desks or drawers, opening—as in this small reading table—mechanically with the turning of a key. Oeben was also celebrated for his beautiful marquetry work in which he inserted naturalistic flowers like tulips, etc., instead of the mere stylized ornamentation.

A leading cabinetmaker contemporary to Oeben was the master who signed his furniture with the initials "B.V.R.B.," which have been interpreted as B. Vleeshouwer called Boucher after the pattern found in the similar signature of Roger Vandercruse called Lacroix (R.V.L.C.—see p. 17). Four pieces show the wonderful skill of this master B.V.R.B. or Boucher: the large, extremely beautiful double desk in tulipwood (No. 22) with its splendid marquetry ornamentation of oak leaves outside as well as inside; the similar smaller writing table (No. 23) in front of the sofa to the left; the commode in black and gold lacquer (No. 20) to the right of the entrance; and the small delicate work table for ladies in green and gold lacquer with inlaid Sèvres porcelain plaque (No. 26). The latter resembles closely a set of seven of the famous collection of Lord Hillingdon (now Kress Collection). Other pieces of the salon furniture of which the large double desk (No. 22) once formed a part are known in a number of great collections, as for instance the equally large table from the Earl of Essex and Severance Collection now at the Cleveland Museum. They allow us to conceive an image of a truly royal interior of the period.

Jacques Dubois, who signed both the charming writing cabinet in red and gold lacquer with hunting scenes in Oriental style (No. 27), and the black lacquer corner cupboard (No. 21),³ became master in 1742 when he was nearly fifty (he died

in 1763). In these years he was one of the best royal cabinet-makers, entitled to add the King's lilies to his stamp. Chinese lacquer furniture was already in fashion during the late Louis XIV period, but lacquer boards were to a large extent imported from the Orient. Not until 1730 to 1740 had the French cabinetmakers, under the leadership of the brothers Martin, learned all the secrets of Chinese varnishing. The different lacquer pieces in our collection, such as those by Dubois and Boucher, prove that their quality did not have to yield to that of imported Chinese lacquer.



III. The Louis XVI Room

A staircase with its original Louis XV banister in richly decorated bronze and with a magnificent ram's head at its lower end leads from the Louis XV period to that of Louis XVI represented in its varied aspects of decorative arts in the upstairs gallery.

Around 1760 the first signs of a reaction against the curved rococo appeared in both architecture and interiors in a return to what was then considered antique simplicity. Pompeii and Herculaneum had just been excavated (1745) and the excitement generated by these archeological discoveries inspired artists and art lovers alike. Two of the most ardent promoters of this new style were the Count Caylus and the Marquis de Marigny, the brother of Marquise de Pompadour and superintendent of all the arts. As this style reached the height of its fashion under Louis XVI, it was named after him. The Petit Trianon at Versailles, built in 1765 to 1768 was the first complete example of both architecture and interiors in this new style.

The carved green and gold painted paneling of our Louis

XVI gallery (No. 1) dates a dozen years later and came from a palace similar in type to that built by the architect Bellanger in 1777 for the King's brother, Count d'Arthois in Bagatelle.

Only the three tapestries in this room are somewhat anterior to this period. The one on the west wall (No. 2), a so-called "Chancellerie," was woven at the Gobelins factory 1728-1730 after a design by G. L. Vernansal and Claude Audran for the Chancellor Chauvelin. It had been customary for the King to present Gobelins tapestries as a gift to each of his new chancellors. The design followed a traditional pattern in which the coat-of-arms changed into that of the new chancellor, in this case Chauvelin.

The two tapestries at the entrance wall (Nos. 3-4) were woven at Beauvais after cartoons by François Boucher. Reduced in width, they belong to a set of fourteen called "Fêtes de Village d'Italie" which was the first set commissioned to Boucher in 1736, reminiscent of his stay in Italy, and first woven for the Hotel Soubise in Paris. The two motifs, entitled "Music" and "The Gardener," represent rococo shepherds in idyllic scenery.³

The paintings in this room belong to the Dutch School of the 17th century which was just then rediscovered in France and exerted a considerable influence on such French genre painters as J. B. Greuze and his followers. From left to right: (1) A large "Still Life" by Willem Kalf, an excellent early work by the greatest of Dutch still-life painters; (2) "The Bath of Diana" by Cornelis Poelenburg; (3) two fine Flower Still Lifes by Jan von Huysum; (4) an "Italian Landscape with Shepherds" by Nicolaes Berchem; (5) a small "Landscape with Bathing Women" by Cornelis Poelenburg.

The finely chiseled pair of bracket lights (Nos. 5-6) beside the mirror and the beautiful ormolu mounts surrounding and surmounting with their satyr heads the large dark blue enamel vase in the corner to the right (No. 7) were created by Pierre Gouthière, the most celebrated bronze-caster of the Louis XVI period. Gouthière with his many-sided talents produced furni-

ture mounts for cabinetmakers (see Nos. 11 and 12) as well as all kinds of decorative bronze objects. The rare and exceptionally large vase which came from the old collections of Count Potocki and Count Lubomirski in Poland has its equal in a green quartz vase of the Wallace Collection, London.

In the small cabinet commode ("en-cas," No. 8), with rounded edges but otherwise straight lines, signed by Roger Vandercruse called Lacroix, we find a typical example of the transitional period, and in the so-called "Guilloche" bronze band around the top we meet for the first time with an ornament repeated in many Louis XVI furniture pieces. Lacroix, Oeben's brother-in-law, was received master in 1755 and belonged to the older generation of cabinetmakers who partook in the change of style, although they had already established their reputation in Louis XV furniture.

The greatest master of this transitional period and the one who contributed largely to the creation of the new style was Jean-Henri-Riesener (1734-1806) who rose from Oeben's assistant to become his true successor. In the large commode in mahogany and satinwood with diamond marquetry (No. 9) opposite the entrance, we see one of the masterpieces by which he delighted the aristocratic society of his days. The structure of these commodes is almost always the same: a single door slightly advanced and disguised as the middle panel of a front divided in three sections. In the straight solid body of these commodes Riesener revived models of the 17th century, while at the same time he also produced furniture of the most delicate shapes as we see it in the small table to the left of the entrance (No. 10).

The large cylinder-front writing desk (No. 11) near the window, signed by Bernard Molitor (master in 1787) repeats a model invented and constructed in the famous desk for Louis XV which was begun by Oeben and finished by Riesener (Louvre). The two friezes of ormolu decorations are the work of the already-named Pierre Gouthière who usually collaborated with another well-known cabinetmaker, Adam Weisweiler.

Weisweiler came, like Oeben, Molitor, and Riesener, from Germany, was received as master in Paris in 1778 and quickly conquered the taste of the court, particularly of Queen Marie Antoinette, by the graceful manner in which he designed and executed his furniture, secretaries, tables, etc., for ladies' boudoirs. The upright secretary, No. 12^s (from the Rothschild Collection, Vienna), lavishly decorated with ormolu by Gouthière and inlaid with five Sèvres porcelain plaques painted with flowers, is in its general form and its details (note the interlaced stretcher connecting the fluted legs and the two bronze caryatids at the corners) an unmistakable masterpiece by Weisweiler.

This form of upright secretary, called "Bonheur de Jour," which Weisweiler brought to perfection, developed since the beginning of the seventies. In Nos. 13, 14, and 15 we find other similar versions, all signed by cabinetmakers who were received as masters in the years 1752, like Claude Charles Saunier, 1764, Jean-François Leleu, and in 1766, Martin Carlin. The latter's secretary (No. 15), which has a companion piece in the Wallace Collection in London, is especially remarkable for its well-balanced composition and the originality of its design. The tasseled drapery motif and the human and animal masks in the ormolu mounts point to similar works of another then well-known bronze caster, Gouthière's pupil, P. Thomire, who worked for Carlin and Riesener, as Gouthière worked for Riesener, Molitor, and Weisweiler.

Martin Carlin, who began his career with Oeben and later became, like Riesener, a cabinetmaker of the King (he actually furnished together with Riesener all the furniture for Marie Antoinette's rooms at Saint Cloud), signed, besides the above-mentioned secretary, the small circular work table for ladies ("gueridon," No. 16) which has companion pieces in a reading and music stand at the Huntington Library and Art Gallery, San Marino, and in the Wallace Collection, London.

Another similar work table (No. 17), with a recessed oval top inlaid by a Sèvres porcelain dish, is signed "Roussel" by which name two brothers were known at this period, namely,

Pierre Michel who became master in 1766, and Pierre who became master in 1771.

In the porcelain panels of these secretaries and work tables recur the *turquoise* blue borders which are like a signature of the period. Although the upright secretary (No. 20) to the right of the window may appear alike in style and actually repeats a Louis XVI type, the *royal-blue* porcelain, dotted with gold, in its paneled fall front tells us that it is of a later date, from the beginning of the 19th century, the troubled time of the Napoleonic Wars.

The Beauvais tapestry suite of sofa and ten armchairs (Nos. 22 to 33) was executed at the same period for Eugene Beauharnais, the brother of Empress Josephine, and came from the Imperial Russian Collection. When still there at the castle of Gatschina, the set was completed by a woven screen with a portrait of Napoleon. It thus represents the style which, with the French Revolution, emanated from the Louis XVI period and brought the final triumph of classicism in an imitation of the straight and simple forms of Greek and Roman antiquity.

¹Two other pieces of this set are at the Los Angeles County Museum, having been given by Mr. Getty in recent years.

²Reproduced E. Molinier, *Histoire générale des arts appliqués, etc.*, Vol. III, p. 99.

³A companion piece is in Mr. Getty's residence.

⁴Five pieces of this same set, including the prominent center panel, and woven 1753-55, are preserved at the Huntington Library and Art Gallery, San Marino, California.

⁵Reproduced S. de Ricci, *Louis XVI Furniture*, p. 127.

Next we enter the small adjoining gallery which contains Roman sculptures and art objects from the early Republican to the late Imperial era.



IV. Roman Room

The floor (No. 1) is covered with a mosaic found in France, but of Roman workmanship, of the 2nd or 3rd century. The rise of mosaic floors composed of small colored stones and sometimes of bits of glass bedded in plaster goes back to the Orient and was developed in Hellenistic times especially in Alexandria. In Rome and other parts of Italy and in the Roman provinces it was introduced during the Republican and later periods, the best known being the mosaics of Pompeii. The pattern in our floor with a bust of a goddess in the center and female heads in the corners (perhaps referring to the seasons) shows partly Roman, partly (in the animals) Oriental influence. The centerpanel in color, the borders in black and white.

At the end wall of this room in the center (No. 2) a torso of Venus, Roman copy after an original by Praxiteles or Euphranor (Greek, 4th century B.C.); other versions in the Prado, Madrid, and in Naples.

To the left (No. 3) a fine bust of Livia, wife of Augustus (27 B.C.-A.D. 14). To the right (No. 4) bust of Agrippina the Younger, wife of Emperor Claudius (41-54), and mother of Nero who murdered her in 59.

On the left wall (No. 5): excellent Roman male portrait, of the 3rd century, in gray marble. Opposite (No. 6): remarkable portrait bust of an old man, Hellenistic, late 1st century (the twisted mouth of excessive realism).

On the left wall, nearer the entrance, on a stand two small marble heads: left (No. 7) Portrait of a Boy, possibly Julio-Claudian period, or 3rd century; right (No. 8) Roman Head of a Girl with laurel wreath in her hair, 2nd century.

To the left near entrance (No. 9) Hellenistic Head of a Young Maiden, 2nd century B.C.

To the right near entrance (No. 10): Glass case containing Roman glass of 1st and 2nd centuries; on the lower shelf: group of silver objects, mirrors, bracelet, spoon, etc., found in France and of Frankish origin in imitation of Greek and Roman art objects, 5th century A.D.

Retracing our steps, we enter the hallway containing Greek sculptures and Roman copies after Greek sculptures.



V. Hallway

Starting at the left wall: (No. 1) "Leda and the Swan" (from the collection of the Earl of Pembroke, Wilton House), Roman copy after Greek original of the first half of the 5th century. Found in 1775 on the Palatine, in the Villa Magnani. The famous original of the group exists in several copies and is attributed to Timotheos. It represents Leda protecting the Swan from the Eagle of Zeus, as described by Euripides. This earlier conception differs from the later, amorous interpretation of the subject in the Hellenistic age and the Renaissance.

On the wall opposite the staircase (north wall) from left to right: (No. 2) Head of Hermes, Roman copy after Praxitelean type of the 4th century B.C. (No. 3) Glass case containing a terracotta bust of Cybele, south Italian, 5th century B.C., and several Tanagra figurines, 4th century B.C. These genre figures were first found at Tanagra in Boeotia; they are graceful products of a provincial art which echoed the great sculpture of Athens at the time of Praxiteles. There are also two marble doves, Greek, 4th century B.C., probably from an altar decoration. (No. 4) Sepulchral stele of Myttion, Pentelic marble, rare Attic work of the beginning of the 4th century B.C. (from Lord Elgin's collection at Broom Hall, Scotland). The top of the tombstone is inscribed with the name of the girl, Myttion, who carries a dove

in her left hand; she wears a long-sleeved coat. (No. 5) The Cottenham relief, fragment of a sepulchral relief depicting a youth (Ephebos) leading a horse, Pentelic marble, Attic, about 485 B.C. Found at Cottenham near Cambridge in 1911, and published by the former owner, A. B. Cook, *Journal of Hellenic Studies*, 1917, Vol. 37, p. 110. Exhibited, Burlington House, 1946. Exquisite workmanship of the period of the Parthenon frieze.

(No. 6) Large sepulchral relief of Theogenis, Nikodemus and Nikomaché, Pentelic marble, Attic, 4th century B.C. (from Lord Elgin's collection at Broom Hall, Scotland). Excellent example of the great Athenian art of tomb sculpture in which a tragic subject—the departure of the dead—is treated without pathos, but with elegiac calmness and deep sentiment. The composition has the fine balance and exquisite harmony of the best epoch of classical art. (No. 7) Glass case containing two fine small Attic vases, a black-figure oenochoe, 6th century B.C., and a red-figure hydria, 5th century B.C.; two bronze statuettes representing Aphrodite (3rd and 2nd centuries B.C.), a small silver ampulla with relief figure of birth of Aphrodite, 2nd century B.C. A rare small object is the armless figure of a marble goddess, Greco-Babylonian, 4th-3rd century B.C. Next to glass case (No. 8) bronze statuette of goddess, 6th-5th century B.C., showing a mixed influence of Greek and Egyptian art. (No. 9) On a stand three smaller marble sculptures, from left to right: (No. 9) "Resting Hercules" after Lysippus, Roman work, 2nd century; (No. 10) Male Torso, Hellenistic, 2nd to 1st century B.C.; (No. 11) Half-length Figure of Venus, Alexandrian, 3rd century B.C.

On the south wall of the hallway, from left to right (No. 12) Nude Female Torso of great beauty in the turning of the body, Hellenistic, 3rd century B.C., derived from the Dancing Menad by Scopas. (No. 13) Head of Apollo, Roman copy after Hellenistic original.

On the other side of the staircase: (No. 14) Torso of a Koré (female funeral figure), Parian marble, rare archaic Attic work of the late 6th century B.C., similar to a group of Korai in the

Museum of Athens (from Lord Elgin's Collection at Broom Hall, Scotland).

The walls of the hallway are decorated with four excellent examples of Oriental carpetry: (Nos. 15 and 16), the two light-colored ones are so-called "Polonaise" rugs, a name attached to them when they first became known at the Paris exhibition of 1887 where they were sent from the Czartorisky Collection, Poland; later it was found that they were of Persian origin made at the Imperial Manufactory during the first half of the 17th century and sent as gifts to many European courts. The color combination of these silk rugs, the light blue, the pure green and rare orange and brown are delightful in their freshness and soft brilliancy. The smaller of the two in excellent condition has a ground of gold and silver threads (No. 17). The large rug with brilliant red ground is a so-called Isfahan, a name better replaced by that of Herat, as rugs were not woven in Isfahan at that period (late 17th century). These rugs were the most popular of the early Persian rugs, many being made for European export. (No. 18) The smaller hunting rug, on the opposite wall, is a characteristic animal carpet from India, probably woven at the Imperial Looms of Lahore at the time of Shah Jehan (1628-1658), the design much under Persian influence, but the composition more regular and the color in two shades of claret red differing from the Persian prototypes.

From the hallway we enter the lecture hall where the walls are decorated with a number of Italian and Dutch paintings.



VI. The Picture Gallery

A. *Italian Schools* (Nos. 1-7)

At the time when religious painting was still the rule in 15th century Italy, there existed one field in which the artist could follow his own romantic inclination for narrative, historical or

mythological subjects: the decoration of furniture, especially of chests, which at that period took the place of the later commodes or our closets. Such a front panel from a chest (Cas-sone) is the large oblong painting (No. 4), representing a battle scene, possibly before the walls of Troy. The painter is related to PAOLO UCCELLO (1397-1475), the great early Renaissance master of Florence who became famous through his studies in perspective. The forceful movements of the figures, their foreshortenings and the perspective efforts in the design of the buildings, besides the strong local colors—cinnabar and pink in costumes and architecture—point to his style. The picture is executed about 1440 in Florence at a time when the medieval principle of front plane relief was just beginning to be replaced by a more decided depth movement, as the background with the charming harbor scene on the left and the city to the right with the carefully designed retreating walls show.

The other storied paintings in our Italian series are of the religious kind: The "Madonna and Child with an Angel" (No. 3), by LORENZO DI CREDI (1456-1537) from the end of the century (ca. 1480), formerly in the Munich Pinakothek, is an early work by this popular artist. It shows the connection with his master, Verrocchio, in the design of the Virgin and Child which is based upon the Pistoia altarpiece, a work begun by Verrocchio and finished by Credi: The Verrocchiesque Madonna type was also used by Leonardo da Vinci, a co-pupil of Credi in Verrocchio's workshop, in his early "Madonna with the Flower-Vase" in Munich. The delicate color scheme of the Madonna's dress—light blue, red, and pale violet—is influenced by the young Leonardo, but turned slightly into sweetness in Credi's composition. Interesting is the northern landscape with a water mill to the right which Credi took over from some of the Flemish paintings which at this time were imported to Florence from Bruges.

Next in time (about 1510) comes (No. 5) the Nativity by GIROLAMO DA BENVENUTO (1470-1529), a painter of the late

epoch of the Sieneſe ſchool. This ſchool rivalled the Florentine one in importance, but due to its more lyrical and decorative qualities came to an end ſooner than the forceful and progressive ſchool of Florence. The compoſition with the childlike blonde Madonna, the naively gesticulating Child, the animals with their human lineaments, the landscape filled with charming ſcenes, has much of the fairy-like character of many Sieneſe paintings. We can well underſtand that the conception ſhould appeal to the pre-Raphaelite taſte of Burnes-Jones, who was at one time the owner of the painting.

The Chriſtian church ſtill provided moſt of the ſubjects of Italian painting even in the Baroque age of the 17th century when Caravaggio's ſtrong perſonality had revolutionized painting with a new naturalism and the dramatic effects of *chiaroscuro*. Perhaps his beſt follower is ORAZIO GENTILESCI (1565-1638) who lived many years in England. His work (No. 7) is the large "Reſt on the Flight into Egypt," a compoſition which obviously brought him much ſucceſs as he repeated it ſeveral times with variations (one in the Louvre). The Biblical ſubject has been treated ſo unconventionally that its theme cannot be eaſily recognized. The Virgin has become a heroic type dressed in rich garments; ſhe nurses the Child while Joſeph is ſtretched out careleſſly upon pillows in deep ſleep. The traditional colors of the coſtumes (that of the Virgin: red and blue; that of Joſeph: blue and yellow) have been, however, preſerved although the artiſt with his fine and individual color ſenſe changed the red of the Virgin into a very appealing violet.

In portrait painting, the individualism of the Renaiſſance broke moſt decidedly through the barriers of religious art, as we can obſerve in the three characteristic works of the early 16th century in our collection, all three created in one of the great centers in this field, in Venice. Giorgione and Titian, the leaders, derived from Giovanni Bellini, the greateſt painter in Venice of the 15th century.

BARTOLOMEO VENETO (ca. 1480-1530) firſt followed Giovanni Bellini, before he went to Milan where he painted his ſtrong-

est portraits. The "Lady Lutanist" (No. 1) was formerly considered a portrait of one of the ladies at the court of Milan, but is more likely an idealized representation of music, because one of the many versions is characterized by a nimbus as S. Cecilia, the patroness of music.

The portrait of a gentleman (No. 2) by CARIANI (ca. 1480-1548) shows the subdued color, soft atmospheric treatment and poetic quality of the Giorgione school, while LORENZO LOTTO's (1480-1556) masterful representation of a jeweler (No. 6) combines Roman (Raphael) and Titian influences without losing the strong individuality of this artist whose works, long recognized as exceptional, have become very popular through the great Lotto exhibition of last year at Venice where this painting was acquired.

B. *Dutch School* (Nos. 8-14)

Compared to the Italian paintings which even in reduced size preserve something of the monumental style of church frescoes, the Dutch paintings appear intimate works to be painted for small rooms and close view, in conception approaching modern photography and therefore easier to be understood. Instead of the clear silhouettes and cool colors of the Italian paintings, the outlines of the Dutch ones are enveloped in deep shadows; their composition is built upon contrast of light and dark; their colors are richly glowing beneath a warm golden brown tone, and a mysterious life penetrates the large spaces of half-shadows which fill every corner of the rooms.

No influence of church or of earthly authority exists here; the individual with his small group of friends triumphs over outside ruling powers. In wars of endless duration the Dutch had liberated their country from Spain; now they lived peacefully in their modest homes celebrating with full enjoyment their independence of life.

Now and then traces of the time of war are still shown, as in the soldier scene (No. 13) by JACOB DUCK (ca. 1600-1660) a follower of the boisterous Frans Hals school, or in the excel-

lent portrait of an officer who proudly wears his richly embroidered uniform (No. 12), by BARTHOLOMENS VAN DER HELST (1613-1670). But in both instances the pleasure in the gorgeous panoply of their costumes is stronger than the worry about a war which has been almost won. Most of the paintings which belong to the height of Dutch art, were created in times of peace, after the Westphalian treaty, and exude the happiness of safe surroundings. This happiness is clearly expressed in the entertaining group of a well-to-do burgher family (No. 11) by CORNELIS DE MAN (1621-1706) where the people on the occasion of being painted have donned their best clothes and are represented dining at a good table. The interior here depicted furnishes an example of the manner in which the wealthier Dutchmen lived: in low rooms, with tiled floors, whitewashed walls decorated with contemporary paintings in simple black frames, the windows closed with shutters in the lower sections, the heavy furniture made out of oak, the high closet inlaid with dark mahogany, and decorated on top with imported Chinese porcelain.

Also the poorer classes participate in this pleasure of living, as we see it in the painting (No. 10) by JOOS VAN CRAESBEECK (ca. 1606-1654), the best pupil of Brouwer. Here workmen divert themselves in the inn after work, playing cards, smoking and drinking in company of women who relish such stimulants no less than they. The cozy atmosphere of the interiors is transferred into the street scenes (No. 14). In the painting by JACOBUS VREL (active 1654-62) the narrow streets are shut in like courtyards from all sides by the small brick houses whose windows with their white frames appear like paintings on the wall of an inside room. The people are moving quietly, not filled with the excitement of modern street-life, but taking their time in conversation with neighbors or shopkeepers. Jacobus Vrel is one of the rarest of the minor Dutch painters. No documents about his life and activity have been found. Thoré-Burger, the French critic who in the sixties of the last century rediscovered Vermeer, included Vrel's paintings within

the work of the great master to whom they are only distantly related, belonging possibly to the same Delft or Haarlem school.

Although the Protestant churches of Holland have in reality a severe and cold appearance, they take on in the Dutch 17th century representations such as our painting (No. 8) by ANTHONIE DE LORME (ca. 1610-1673) the warmth of the private houses, thanks to the golden brown shadows, the sunlight effects, and the addition of casual visitors, here consisting of some people in elegant dresses and others in colorful peasant costumes. De Lorme was the leading painter of church interiors—a special branch in Dutch art—at Rotterdam where he usually painted the main church of S. Lawrence, also shown in our painting.

At last, an interesting contrast is offered by the juxtaposition, at the end of the gallery, of a woman's portrait (No. 14) by the Amsterdam portrait painter NICOLAES ELIASZ PICKENY (1591-1655) and the portrait of James Christie by Gainsborough (No. 15) painted a century later.

While the Dutch paintings seemed modern compared to the Italians, our portrait appears primitive and stolid next to the 18th century performance. The accessories are painted with penetrating preciseness, the technique is compact, the forms are heavy, the position is stiff; yet the impression remains of perfection in style and execution on the part of the painter, and of the complete contentment of the model characteristic of the inhabitants of the Low Countries in the "Golden Age" of their art.

In Gainsborough's masterpiece the outlines are dissolved, the technique is transparent and fluid, and the execution has the easy, sketchy character of modern impressionistic painting. In contrast to the solid and earthly Dutch manner, we see here the expression of a culture of elegance and *noblesse* which has many affinities to 18th century French art, bringing us back to the periods represented in the Louis XV and XVI galleries, with which we started our survey.

Illustrations

This page intentionally left blank



Louis XV Gallery



[No. 4] Beauvais Tapestry after François Boucher,
"Cupid Abandoning Psyche"



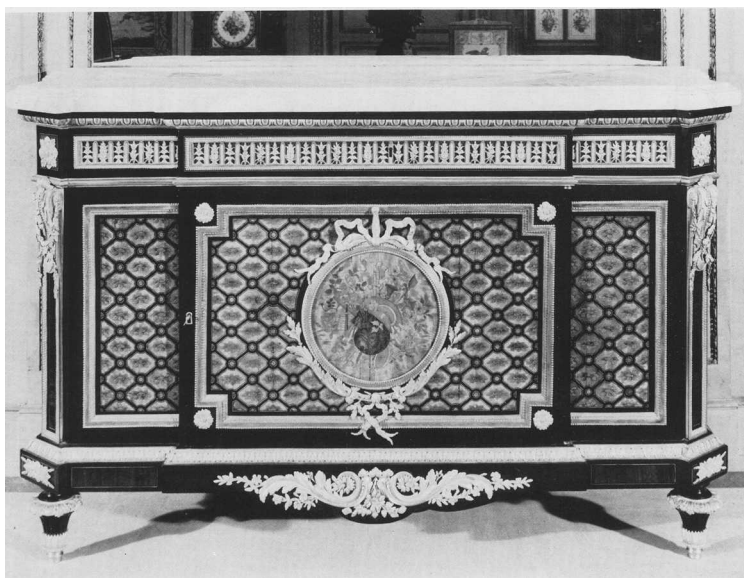
[No. 12] Library Table by Charles Cressent (1685-1766)



[No. 22] Large Double Desk signed "B.V.R.B." (B. Vleeshouwer called Boucher)



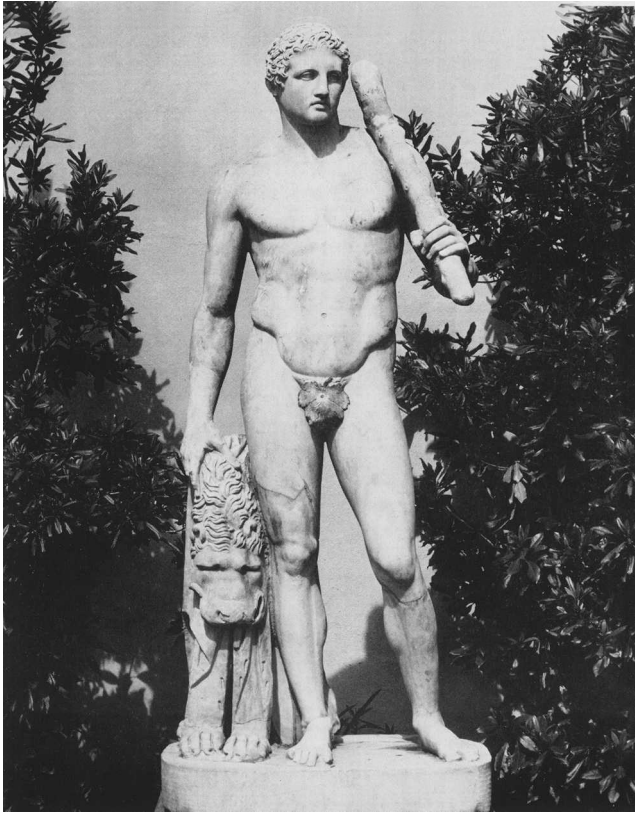
[No. 24] Small reading and writing table by Jean-François Oeben



[No. 9] Commode by Jean-Henri Riesener (1734-1806)



[No. 12] Upright secretary by Adam Weisweiler (1752-1809)



[No. 9] The Lansdowne Hercules



[No. 14] Torso of a Koré, Attic, late 6th century B.C.



[No. 5] The Cottrenham relief, Attic, about 485 B.C.



[No. 4] Stele of "Myttion," Attic, beginning 4th century B.C.



[No. 3] Lorenzo di Credi, Madonna with Angel



[No. 6] Lorenzo Lotto, Portrait of a Jeweler



[No. 11] Cornelis de Man, Family at Dinner Table



[No. 12] Jacobus Vrel, Street Scene



[No. 15] Thomas Gainsborough, James Christie

GETTY CENTER LIBRARY

MAIN

N 582 M25 G84 1954

BKS

c. 3

J. Paul Getty Museum

The J. Paul Getty Museum guidebook.



3 3125 00189 7582